

# GUITAR ANTHOLOGY SERIES

GUITAR

TAB EDITION

## CREEDENCE CLEARWATER REVIVAL



AUTHENTIC  
TRANSCRIPTIONS

# PROUD MARY

J.C. FOGERTY

Moderate rock ♩ = 126

Chords: C, A, G, F, F6, D, Bm (2fr.)

Verses 1, 2 & 3:  
continue rhythm pattern

1. Left a good job in the cit - y,  
2. Cleaned a lot of plates in Mem - phis,  
3. See additional lyrics.

work - in' for the man ev - 'ry night and day  
pumped a lot of pain down in New Or - leans

and I nev - er lost one min - ute of sleep in',  
but I nev - er saw the good side of the cit - y,

wor - ry - in' 'bout the way things a might have been.  
till I hitched a ride on a riv - er boat queen.

Big wheel a - keep on turn - in', Proud

Proud Mary - 3 - 1

Bm D

w/Fill 1 (Fill 1A 2nd x)

Mar - y keep on burn - in', roll - in', roll -

To Coda w/Fill 2

in', roll - in' on the riv - er.

C A G C A G F

F6 F D D

Gtr. solo D continue rhythm pattern

Fill 1

Fill 1A

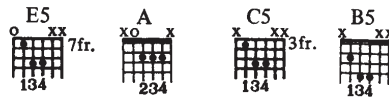
Fill 2

### Verse 3:

If you come down to the river,  
bet you're gonna find some people  
who live.  
You don't have to worry  
'cause you have no money,  
people on the river are happy to give.  
Big wheel keep on turnin',  
Proud Mary keep on burnin',  
rollin', rollin', rollin' on the river.  
(Repeat & fade)

# SUSIE-Q

Words and Music by  
D. HAWKINS, S.J. LEWIS  
and E. BROADWATER



Moderate rock ♩ = 126

Gtr. I

The first system of guitar notation for Gtr. I. It consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in eighth and quarter notes. The bass staff shows a bass line with a 3/2 measure, a 2/0 measure, and a 1/2 measure. The bass line includes a 3/2 measure, a 2/0 measure, and a 1/2 measure.

Gtr. II

E5

The second system of guitar notation for Gtr. II. It consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in eighth and quarter notes. The bass staff shows a bass line with a 3/2 measure, a 2/0 measure, and a 1/2 measure. The bass line includes a 3/2 measure, a 2/0 measure, and a 1/2 measure.

Oh ——— Su — sie Q. —

The third system of guitar notation. It consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in eighth and quarter notes. The bass staff shows a bass line with a 3/2 measure, a 2/0 measure, and a 1/2 measure. The bass line includes a 3/2 measure, a 2/0 measure, and a 1/2 measure.

Susie - Q - 6 - 1

Verses 1,2,3,4:

Oh, \_\_\_\_\_ Su - sie Q, \_\_\_\_\_  
 I like the way you talk, \_\_\_\_\_  
 3.4. See additional lyrics

Rhy. Fig. 1

To Coda II

Oh \_\_\_\_\_ Su - sie Q, \_\_\_\_\_ A5 C5 B5  
 I like the way you walk, I like the way you love you, \_\_\_\_\_ Su - sie Q. -

(Take 1st ending on D.S. then to Coda I)

E5 To Coda I 1.3. 2. To next strain

Like the way you walk. \_\_\_\_\_

end Rhy. Fig. 1

Gtr. solo





*Coda I* E5 Play 4 times

\*Omit 1st time. w/Background Vocal Figure

*Coda I* E5 Play 3 times

(8) (4)

*Coda I* E5

(8) (5)

*Coda II* w/Rhy. Fig. 2 (4 times) 7 D.S.<sup>al</sup> al Coda II

Oh, Su - sie Q, - w/Rhy. Fig. 2

*Coda II* Oh Su - sie Q, -

3 2 1 2

**Background Vocal Figure**

ooh ooh ooh ooh

ooh ooh ooh



Oh, — Su - sie Q, — Oh — Su - sie Q, —

A A C5 B5 E5 E5

— ba - by I love you, — Su - sie Q, —

*continue rhythm pattern to end*

Gtr. solo

9 (9) 7 9 9 (9) 7 9 7 9 7

3 1 1 1 3 3

9 9 7 9 12 12 12 (12) 9 7 9 7 9 9 7 9 9 9

1/2 1 1 1 3

(9) (9) 7 9 12 (12) 14 14 12 12 15 12 14 (14) 12 12 14 14 (14) 12

1 1/2 1 1 1

(12) 14 14 (14) 14 (14) 12 14 12 14 12 11 12 14 12 14 15 12 15

1 1 1 1 3 3

15 12 12 15 14 12 12 12 14 14 12 12 14 12 14 12 14 14 12 14 12 14

*Verse 3:*

Well say that you'll be true.  
 Well say that you'll be true.  
 Well say that you'll be true and  
 never leave me blue, Susie Q.

*Verse 4:*

Well say that you'll be mine.  
 Well say that you'll be mine.  
 Well say that you'll be mine  
 baby all the time, Susie Q.

# DOWN ON THE CORNER

J.C. FOGERTY



Medium rock ♩ = 100

Drums and percussion

(C)  
Riff A  
Gtr. I

(G)

(C)

Verses 1 &amp; 2:

w/Riff A

Verse:

1. Ear - ly in the eve - nin'  
2. See additional lyrics

just\_ a-bout sup - per time, \_

ov - er by the court - house,

they're start - ing to un - wind. \_

Down on the Corner -3 - 1

F C

Four kids on the cor - ner trying to bring you up;—

G C (end Rhy. Fig. 1)

Wil - ly picks a tune out and he blows it on the harp.

*Chorus:*  
Rhy. Fig. 2 F C G C

Down on the cor - ner, out here in the street, Wil - ly and the

F C G C (end Rhy. Fig. 2)

Poor - boys are playin';— bring a nick - el; tap your feet.

*Interlude:*  
w/Rhy. Fig. 1

\*Gtr. III  
Gtr. I C G C

\*Gtr. III is indicated by italics in the TAB staff.

C G C Riff B F

C G C (end Riff B)

*Chorus:*  
w/Rhy. Fig. 2

Down on the cor - ner, out here in the street; Wil - ly and the

Poor boys\_ are playin';\_ bring a nick - el; tap your feet.

*Verse 3:*  
w/Rhy. Fig. 1 & Riff A (1st four bars)

You don't need a pen - ny just to hang a - round,\_ but if you got a nick - el won't you

lay your mon - ey down.\_ O - ver on the corn - er, there's a hap - py noise.\_

*Chorus:*  
w/Rhy. Fig. 2

Peo - ple come\_ from all\_ a - round\_ to watch the mag - ic boy.\_ Down on the corn - er,

out here in the street, Wil - ly and the Poor boys\_ are playin';\_ bring a nick - el; tap your feet.

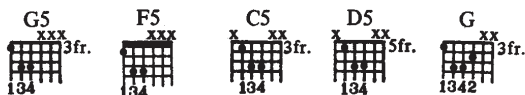
*Repeat and fade*

*Verse 2:*  
Rooster hits the washboard,  
people just gotta smile.  
Blinky thumps the gut bass  
and solos for a while.  
Poor-boy twangs the rhythm out,  
on his kalamazoo.  
And Willy goes in to a dance  
and doubles on kazoo.

# FORTUNATE SON

J.C. FOGERTY

Moderate rock ♩ = 126

w/Fill 1  
N.C.(G)  
Gtrs. I & II

(F)

(C)

(G)

(Bass & drums) 2

*f* hold --- 4      hold --- 4      hold --- 4      hold --- 4

3      1      5      3

2-4      1-2      3-5      3-5

Verse 1:

G5

⑥ open

E

F5

C5

Rhy. Fig. 1

Gtr. I

Some folks are born\_      made\_ to wave\_ the flag,      ooh, they're red, white and blue.\_

Gtr. III

*f*

G5

(end Rhy. Fig. 1) w/Rhy. Fig. 1

F5

And when the band\_ plays      "Hail\_ to the Chief,\_"

1/2

3 0 2 3 0

Fill 1

\*Gtr. III

3

*f*

3 0 (0) (0) (0) (0) 3 0

\*Gtr. III is in open 6 tuning: ⑥ = D ⑤ = G ④ = D ③ = G ② = B ① = D

C5 G5

ooh, they point the can - non at you, y'all.\_

*Chorus:*  
G5 D5 D5 C5

Rhy. Fig. 2

It ain't me,\_\_\_\_ it ain't me;\_\_\_\_ I ain't no sen - a - tor's\_ son.\_

(end Rhy. Fig. 2) w/Rhy. Fig. 2

G5 G D5

Y'all.\_ It ain't me,\_\_\_\_ it ain't me;\_\_\_\_

C5 G5

I ain't no for - tu - nate\_ one,\_\_\_\_ no.\_\_\_\_



Verses 2 & 3:  
w/Rhy. Fig. 1 (2 times)  
G5

19

2. Some folks are born\_\_\_ sil - ver spoon in hand,\_\_\_ Lord, don't they help them -

3. See additional lyrics

selves, y'all. But when the tax\_\_\_ man comes\_\_\_\_\_ to the door,\_\_\_

Lord,\_\_\_ the house look a - like a rum - mage\_\_\_ sale, yeah.---

Chorus:  
w/Rhy. Fig. 2 (2 times)  
G5

It ain't me,\_\_\_ it ain't me;\_\_\_ I ain't no mil - lion-aire's\_\_\_ son\_

G5 G5 D5

no, no. It ain't me, it ain't me;

C5 G5 Substitute w/Fill 2 (2nd time) 2nd time to Coda

I ain't no for - tu - nate one, no.

Interlude:

⑤ open G N.C.

Gtr. III P.M.

Gtrs. I&II Riff A

(end Riff A)

w/Riff A & Fill 3 D.S. al Coda

Yeah, yeah.

Fill 2 Gtr. III

Fill 3 \*Gtr. IV w/distortion

f dim.

\*Gtr. IV is also in G tuning.

*Coda* G5 D5

It ain't me, \_\_\_\_\_ it ain't me; \_\_\_\_\_

C5 G5 w/Fill 4 G5

I ain't no for - tu - nate one, no, no, no! It ain't me, \_\_\_\_\_

D5 C5 G5 *Fade out*

it ain't me; \_\_\_\_\_ I ain't no for - tu - nate son son son y'all.

Gtrs. III & IV

*Verse 3:*  
 Some folks inherit star-spangled eyes.  
 Ooo, they send you down to war, y'all.  
 It ain't me.  
 It ain't me.  
 I'm no fortunate one, one.

Fill 4  
 Gtr. IV

# BAD MOON RISING

J.C. FOGERTY

Moderate rock ♩ = 92



Intro: Gtr.

D

A

G

D

D6 D5

D6

D5 D6

*mf*

Verse 1:

D

A

G

D

D6 D5

D6

D5 D6

I see a bad moon a - ris - ing.

Rhy. Fig. 1

D

A

G

D

D6 D5

D6

D5 D6

I see trou-ble on the way.

Bad Moon Rising - 4 - 1

w/Rhy. Fig. 1

D A G D D6 D5 D6 D5 D6

I see earth\_\_\_ quakes\_ and light - nin!

D A G D D6 D5 D6 D5 D6

I see bad\_\_\_ times\_\_\_ to - day.\_

Chorus:

w/Fill 1 (3rd x play 1st bar only)

G D D6 D5 D6 D5 D6 D5

Don't go a - round to - night,\_\_\_ well, it's bound to take\_ your life.\_\_\_\_

Rhy. Fig. 2

3 3 3 3 2 3 3 3 3 3 3 3 3 3 3 3

4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

3 3 3 3 0 3 3 3 3 3 3 3 3 3 3 3

2nd time to Coda I  
3rd time to Coda II

A G D D6 D5 D6 D5 D6

There's a bad\_ moon on the rise.\_\_\_\_ (2nd time) Al right!

(end Rhy. Fig. 2)

5 5 5 5 3 3 3 2 3 3 3 3 3 3 3 3

6 5 5 5 4 4 4 2 2 2 2 2 2 2 2 2

7 7 7 7 5 5 5 0 0 0 0 0 0 0 0 0

5 3 5 3 5 3 0 0 0 0 0 0 0 0 0 0

Fill 1

hold ----- 1 hold ----- 1

12 15 12 2 5 2 (2) (3)

12 12 2 4 3

Verse 2:  
w/Rhy. Fig. 1 (2 times)

Chords: D, A, G, D (w/Fill 2), D6 D5, D6, D5, D6, D, D (w/Fill 1), D6 D5, D6, D5, D6, D, A, G, D (w/Fill 1), D6 D5, D6, D5, D6, D, D6 D5, D6, D5, D6

Lyrics: I hear hur - ri - canes\_ a - blow - in! I know the end\_ is com-in' soon.\_ I fear riv - ers o - ver - flow - in! I hear the voice\_ of rage\_ and ruin.\_

Endings: D.S. al Coda I

Guitar solo  
w/Rhy. Fig. 1

Chords: D, A, G, D, D6 D5, D6, D5, D6

Lyrics: in!

Endings: Coda I, Coda II

Chords: D, A, G, D, D6 D5, D6, D5, D6

w/Rhy. Fig. 2  
G

Chords: D6, D5, D6, D5, D6, D5

Fill 2

Gtr. II

Lyrics: (3) 3 5 3 (3) 3 3 5 3 5 2 3 4 3 4 2 3 0

Chords: A, G, D, D6 D5, D6, D5, D6

Verse 3:  
w/Rhy. Fig. 1 (2 times)

Chords: D, A, G, D (w/Fill 1), D6 D5, D6, D5, D6

Lyrics: Hope you got your things to - geth - er.

Chords: D, A, G, D (w/Fill 1), D6 D5, D6, D5, D6

Lyrics: Hope you are quite pre - pared to die.

Chords: D, A, G, D (w/Fill 1), D6 D5, D6, D5, D6

Lyrics: Looks like we're in for nas - ty weath - er.

Chords: D, A, G, D (w/Fill 1), D6 D5, D6, D5, D6

Lyrics: One eye is tak - en for an eye. Well.

Coda II  
w/Rhy. Fig. 2

Chords: G, D, D6, D5, D6, D5, D6 D5

Lyrics: Don't go a - round to - night, well, it's bound to take your life.

Chords: A, G, D, D6 D5, D6, D

Lyrics: There's a bad moon on the rise.

Rhy. Fill 1

Chords: D, D6 D5, D6, D



# LODI

J.C. FOGERTY



Moderate rock ♩ = 112

Intro:

Rhy.  
Gtr. II

Bb

Rhy. Gtr. continue simile

F

Eb

Bb

(The)

Gtr. I

Gtr. II

Verses 1 &amp; 3:

Bb

Eb

1. Just a - bout a year a - go —  
 3. man from the mag - a - zine —

I set out — on the road, —  
 said I was — on my way. —

Bb

(Bb/A)

Gm

seek - in' my fame and for - tune, —  
 Some-where I lost con - nec - tion, —

Eb

F

Bb

(Bb/A)

look - in' for a pot of gold. —  
 ran out of songs to play. —

Things got bad, — and  
 I came in to town a

Gm Eb

things got worse, — I guess you will know the tune. —  
 one night stand, — looks like my plans fell through. —

Bb F

Oh! Lord, stuck in Lo - di a -

w/Fill 1 Eb

gain. —

Bb To Coda Bb

Rode in — on the Grey -

hound, — I'll be walk - in' out if I go. —

(Bb/A) Gm (Gm/F) Eb

I was just pass - in' through, — must be — sev - en months\_ or more. —

F Bb (Bb/A) Gm (Gm/F)

Ran out of time and mon - ey, —

looks like they took my friends. — Oh! Lord, I'm

w/Fill 1 Eb Bb

stuck in Lo - di a - gain. —

Fill 1

1/2

5 3 5 5 5 3 3 5 3 5 3

Bb Gtr. I Eb Bb *D.S. al Coda*

Gtr. II

⊕ F Coda C

G C Rhy Gtr. cont. simile

C F C

If I on - ly had a dol - lar, — for ev - ery song — I sung, —

(C/B) Am (Am/G) F G

ev - 'ry time — I've had to play — while peo - ple sat — there drunk. — You

C (C/B) Am (Am/G) F C

know I'd — catch the next — train — back to where — I live —

G w/Fill 2 F C

Oh! Lord, stuck in Lo - di a - gain. —

G w/Fill 2 F C

Oh! Lord, I'm stuck in Lo - di a - gain. —

F C

T A B

T A B

G7 F Repeat and fade

T A B

T A B

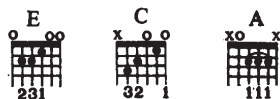
Fill 2

1/2

T A B

# GREEN RIVER

J.C. FOGERTY



Moderate rock ♩ = 138

N.C.(E7)  
Gtr. I

Gtr. II (Acous.)

E

*mf**f*

Rhy. Fig. 1

(end Rhy. Fig. 1)

Verse 1:  
w/Rhy. Fig. 1 (2½ times)

Well, \_\_\_\_\_ take me back down where cool\_ wa - ter flows\_ y'all.

1/2

Ah, let me re - mem - ber things\_ I love\_ now.

Stop - pin' at the log where cat - fish bite.

Rhy. Fig. 2

A

walk - in' a - long\_ the riv - er road at night, bare - foot girl\_ danc - in' in the moon light.\_

Verse 2:  
w/Rhy. Fig. 1 (2½ times)

E (end Rhy. Fig. 2)

I can hear the bull - frog call - in' me, how!\_

grad. bend

Won-drin' if my rope's still hang-in' to the tree.

*trill*

*grad. bend*

1

2

0 (2) (0)

Love to kick my feet way down\_ to shal-low wa - ter, ah -

3 3 3 3 3 3 2 0 1 0

4 4 4 4 4 4 2 0 1 0

3

1

w/Rhy. Fig. 2

C

shoe - fly, drag - on - fly get back t'your moth - er. Pick up a flat rock, skip

A

1 1 1 1 2 2 2

0 0 0 0 2 2 2

3 3 3 3 0 0 0

E7

it a - cross\_ Green Riv - er. A - well,\_\_\_

Guitar solo  
w/Rhy. Fig. 1 (2 times)  
E

2 3 3 3 3 3 3 3 0

2 1 1 1 1 1 1 1 3

2 0 0 0 1 2 0 3 5



**Gr. I**

**Gr. III**

**w/Fill 1**

**Fill 1**

w/Fill 2  
w/Rhy. Fig. 2  
C

Wavy line A

w/Fill 3

Wavy line 1/2

Verse 3:  
w/Rhy. Fig. 1 (2½ times)  
E

Wavy line E

Wavy line E

Up at Co-dy's camp I spent my days— y'all,

\*Gtr. I

\*Gtr. III out.

Fill 2

Wavy line

Wavy line 1/2

Fill 3

Wavy line

grad. bend

with flat car\_ rid - ers and\_

cross tie\_ walk - ers.\_ Old\_

w/Rhy. Fig. 2  
C

Co - dy, Jun - ior took\_ me o - ver, said, "You're gon - na find the world\_

is smold - rin', and if you get a lost, come on home\_ to Green

E

Riv - er."

A - well, \_\_\_\_\_

Guitar solo  
w/Rhy. Fig. 1 (until fade)

Gtr. I

1/2

1/4

Gtr. III

Gtr. I

Gtr. IV

f

1/2

1/4

3

\*Gtr. I out.

dim.

Fade out

# HAVE YOU EVER SEEN THE RAIN?

J.C. FOGERTY

Moderately ♩ = 112

Acoustic Gtr.

Am



Intro:

Elec. Gtr.

Intro: Acoustic Gtr. (Am, F, C, G) and Elec. Gtr. (F, C) playing a rhythmic pattern. The bottom staff shows a bass line with fret numbers: 0, 1, 2, 2, 0, 0, 0, 0, 1, 1, 1, 1, 1, 1, 1, 1, 0, 0, 0, 0, 0, 0, 0, 0.

(Elec. &amp; Acous. Gtrs.)

Verses 1 &amp; 2:

C (Both Gtrs.)

Verse 1 & 2: Gtr. parts for G and C chords. The bottom staff shows a bass line with fret numbers: 0, 0, 0, 0, 0, 0, 1, 0, 2, 0, 0, 3.

Rhy. Fill 1  
(Bass arr. for Gtr.)1. Some-one told me long—  
2. See additional lyrics.

(cont. rhy. simile)

Lyrics: a - go, — there's a calm be - fore — the storm, — I know, —

Lyrics: and it's been com - in' for — some time. —

w/Rhy. Fill 1 (2nd time only)

Lyrics: When it's o - ver, so — they say, — it' ll rain a sun -

ny day, — I know; — shin - in' down — like

*Chorus:*  
F  
wat - er. I want to

G C (C/B) Am (Am/G)  
know, — have you ev - er — seen the rain?

F C (C/B)  
I want to know, — have you ev - er — seen — the

Am (Am/G) F G  
rain com - in' down — on a sun - ny day? —

C w/Rhy. Fill 1 F  
— 2nd time only (Yeah!) I want to

G C C/B Am Am/G  
know, — have you ev - er — seen — the rain?

F G C C/B  
I want to know, — have you ev - er — seen the

Am Am/G F G  
rain com - in' down — on a sun - ny day? —

C G C

*Verse 2:*  
Yesterday, and days before,  
Sun is cold and rain is hard.  
I know, been that way for all my time.

'Til forever, on it goes  
Through the circle, fast and slow,  
I know, and I can't stop. I wonder.



# LOOKIN' OUT MY BACK DOOR

J.C. FOGERTY

Fast ♩ = 192 (♩ - ♩)

Acoustic Gtr.

*p* muffle strings w/left hand (w/slight slapback echo)

Acoustic Gtr. *Bb* *Gm*

Elec. Gtr.

*Eb* (Elec. & Acoustic Gtr. continue simile)  
\*Slide Gtr. *Bb* *F* *Bb*

\*Slide gtr. is tuned: E B D G B D

Verses 1 & 2:  
(Elec. & Acoustic Gtrs. continue simile)  
*Bb* *Gm*

1. Just got home from Il - li - nois, — lock the front\_ door, oh — boy!  
(2.) gi - ant do - in' cart - wheels, — a stat - ue wear - in high — heels.

Slide Gtr. tacet 2nd time

E $\flat$  B $\flat$  F

Elec. Gtr. play Rhy. Fill 1

Got to sit down take a rest on the porch. I -  
 Look at all the hap - py crea - tures danc - in' on the lawn. A

B $\flat$  Gm

mag - in - a - tion sets in,  
 di - no - saur vic - tro - la,

pret - ty soon I'm sing - in', }  
 list - 'ning to Buck O - wens. }

E $\flat$  B $\flat$  w/Fill 1 F 1. B $\flat$  2. B $\flat$

Doo, doo, doo, look - in' out my back door. 2. There's a door.

Chorus 1 & 2:

Elec. & Acoustic Gtrs. continue simile

F E $\flat$  B $\flat$

Tam - bou - rines and el - e - phants are play - ing in the band. Won't you

Rhy. Fill 1

(Elec. Gtr.)

take a ride— on the fly - in' spoon? Doo, — doo, doo. — A

*1st time only* -----

won - d'rous ap - pa - ri - tion — pro - vid - ed by ma - gi - cian. —  
Both - er me to - mor - ow, — to - day — I'll buy no sor - rows. —

Doo, doo, doo, look - in' out my back door.

*To Coda* ☐

Lead Gtr. I

Gtr. Solo:  
Bb  
Lead Gtr. I

Gm



44

B $\flat$

w/slide Fill 1

B $\flat$  A A $\flat$

Acoustic Gtr.

Coda

3 3 3 3 3 3 3 3 3 3

% %

% %

The musical score for 'The Wind' by The Beatles is presented in a single system. The top staff is for the guitar, with two parts: 'G (Acoustic Gtr.)' and 'Lead Gtr. I'. The 'G (Acoustic Gtr.)' part is marked '(cont. rhy. simile)' and consists of a series of eighth notes. The 'Lead Gtr. I' part is a melodic line with a 'hold chord' instruction. The bottom staff is for the bass, with a 'T' (Tenor) and 'B' (Bass) clef. It features a melodic line with a 'hold chord' instruction. The score is divided into three measures, each with a 'hold chord' instruction. The first measure has a '2-4' marking, the second has a '(4)' marking, and the third has a '0' marking. The key signature is one flat (Bb) and the time signature is 4/4.

Verse 3:  
C (Acoustic Gtr.) (cont. rhy. simile)

Am

For - ward trou - bles Il - li - nois, — lock the front\_ door, oh — boy!

Slide Gtr.

5 5 5 3 1 (1)

**Slide Fill 1 (Slide Gtr.)**

The musical notation for Slide Fill 1 (Slide Gtr.) is shown on a single staff. It begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The first measure contains a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The third measure contains a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. The fourth measure contains a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F3. The fifth measure contains a quarter note E3, a quarter note D3, a quarter note C3, and a quarter note B2. The sixth measure contains a quarter note A2, a quarter note G2, a quarter note F2, and a quarter note E2. The seventh measure contains a quarter note D2, a quarter note C2, a quarter note B1, and a quarter note A1. The eighth measure contains a quarter note G1, a quarter note F1, a quarter note E1, and a quarter note D1. The piece ends with a double bar line.

2 3 2 1 0  
2 3 2 1 0  
2 3 2 1 0

Look at all the hap - py crea - tures danc - ing on the lawn.

*rit.* -----

Half time  
C

Both - er me to - mor - row, — to - day — I'll buy — no — sor - rows.

Am

5 5 5 5 3 5 7

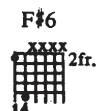
[illegible]

# HEY, TONIGHT

J.C. FOGERTY

Moderate rock ♩ = 126

N.C.



Intro:

Gtr.

*f* hold - - - - -

③ 1fr.

④ 4fr.

2fr.

4fr.

Gtr.

G#

F#

E

F#

II

*f*

Rhy. Fig. 1A

Chorus:

⑥ open ⑤ 2fr. ⑥ open ⑤ 2fr. ⑥ open ⑤ 2fr. ⑥ open ⑤ 2fr.

E B E B E B E B

(end Rhy. Fig. 1A)

hold - - - - -

Rhy. Fig. 1

Hey,

to - night, - - -

Hey,

to - night, - - -

Rhy. Fig. 1

(end Rhy. Fig. 1)

w/Rhy. Figs. 1 &amp; 1A (2 times)

substitute w/Rhy. Fill 1

gon - na be - to - night, - - -

don't 'cha know I'm fly - in' to -

Rhy. Fill 1

(Gtr. I)

Hey, Tonight - 3 - 1

Copyright © 1970, 1971 by JONDORA MUSIC  
International Copyright Secured Made In U.S.A. All Rights Reserved

⑤ open ④ 2fr. ⑤ open ④ 2fr. ⑤ open ④ 2fr. ⑤ open ④ 2fr.  
 Rhy. Fig. 2A A E A E A E A E  
 (end Rhy. Fig. 2A) w/Rhy. Fig. 1A (3 times)  
 E

night, \_\_\_\_\_ to - night. \_\_\_\_\_

Rhy. Fig. 2 (end Rhy. Fig. 2) Rhy. Fig. 3 (end Rhy. Fig. 3)

w/Rhy. Fig. 3 (2 times)

Hey, \_\_\_\_\_ gon-na chase to - mor row to -

⑤ open ④ 2fr. ⑤ open ④ 2fr. ⑤ open ④ 2fr. ⑤ open ④ 2fr. ⑤ open ④ 2fr. 4fr. 2fr. ⑤ open ④ 2fr. ⑤ open ④ 2fr.  
 A E A E A E A E A E F# E A E A E  
 hold

night, \_\_\_\_\_ to - night. \_\_\_\_\_

Verses 1 & 2:

(Both B5 B9 B5 B9 B5 F#5 F#6 F#5 F#6 B5 B9 B5 B9 gtrs.)

Gon-na got it to the raft - ers, watch me

B9 B5 B9 B5 B9 B5 B9 F#5 F#6 F#5 F#6 B5 B9 B5 B9

now. Jo - dy's gon-na get re - li - gion all night \_\_\_\_\_

2nd time to Coda Chorus:

B5 E w/Rhy. Figs. 1A & 3 (2 times)

long. Hey, \_\_\_\_\_ gon-na hear the song, \_\_\_\_\_

w/Rhy. Figs. 2 & 2A w/Rhy. Figs. 1A & 3

A E

to - night, \_\_\_\_\_ to - night. \_\_\_\_\_



Gtr. solo  
E Esus4 E E5 Esus4 E E Esus4 E E5 Esus4 E  
(Both gtrs.)

hold - - - - -

A E

A E D.S.<sup>al</sup> Coda

Chorus:  
w/Rhy. Figs. 1 & 1A (3 times)

Coda

Ah! Hey, to - night, gon-na be to - night,

w/Rhy. Figs. 2 & 2A w/Rhy. Figs. 1A & 3

don't 'cha know...I'm fly - in' to - night, to - night.

w/Rhy. Figs. 2 & 2A E Esus4 E

To - night, To - night.

(Both gtrs.) Gtr. I

hold - - - - -

Repeat and fade  
③ 1fr G# ④ 4fr. F# 2fr. E 4fr. F#  
Gtr. II

# WHO'LL STOP THE RAIN

J.C. FOGERTY

**Moderately** ♩ = 116

**Intro:** Gtr. II Gtr. I

Chords: G, C, Em, D, Am, Bm

Verses 1 & 2:  
(cont. rhy. simile)

Chords: G, C

1. Long as I re - mem - ber the rain been com - in' down.  
2. I went down Vir - gin - ia, seek - in' shel - ter from the storm.

Chords: G, Bm(2nd time only)

Clouds of mys - t'ry pour - in' con -  
Caught up in the fa - ble I

(w/Fill 2 - 2nd time only)

Chords: C, G, C

fus - ion on the ground.  
watched the tow - er grow.  
Good men through the ag -  
Five year plans and new

**Fill 2**

es — deals, — tryin' to find the sun; — } And I won - der,

— wrapped in gold - en chains. — } w/Fill 1

still I won - der, who'll stop the rain? —

(w/Fill 2 - 2nd time only)

C G D Am C Em D G

P.M. ————— 4 get grad. louder

P.M. ————— 4 get grad. louder

Verse 3:  
(cont. rhy. simile)

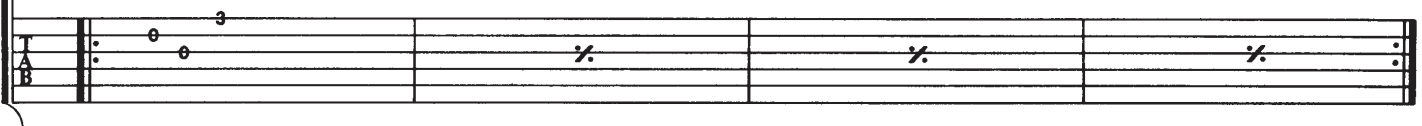
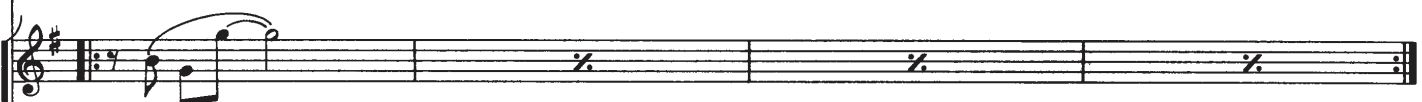
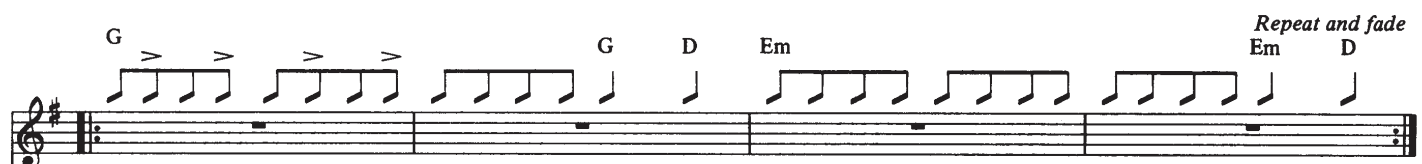
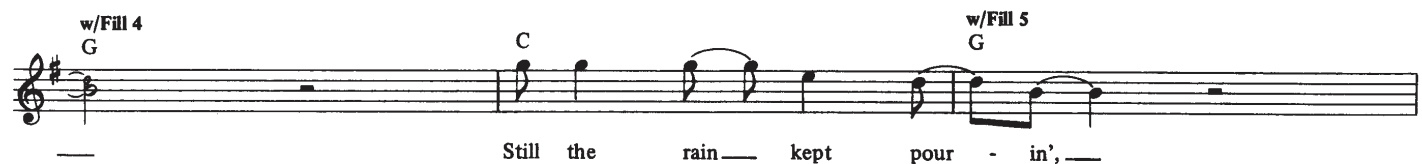
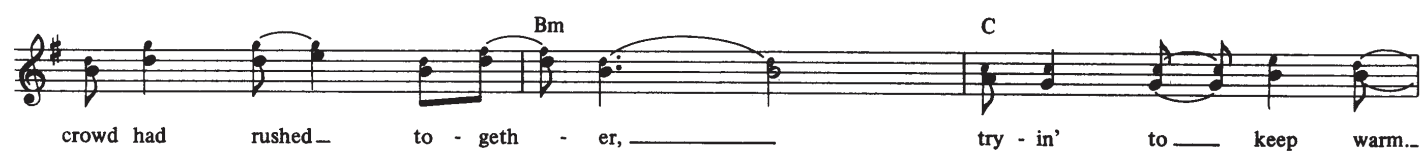
Heard the sing - ers play - in', — how we cheered — for more. — The

Acoustic Gtr. II

w/Fill 3

Fill 1 (2nd time play 1st bar only)

Fill 3



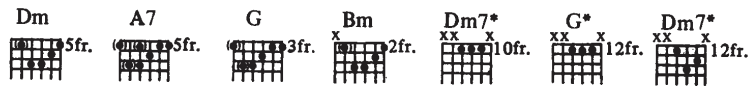
**Fill 4**

**Fill 5**

**Fill 6**

# I HEARD IT THROUGH THE GRAPEVINE

Words and Music by  
NORMAN WHITFIELD  
and BARRETT STRONG



Moderately ♩ = 100

Gtr. II (tacet 1st time)

Dm

Gtr. I

w/tremolo effect

Oo \_\_\_\_\_

Verse 1:

Dm

A7

G

1. Bet you're won-d'ring how I knew 'bout your plans to make me blue

with some oth - er guy that you knew be - fore? Be - tween the two of us guys; —

— you know I love you more. It took me by sur - prise, — I must say, —

when I found — out — yes - ter - day. — Oo, — I

Chorus:

(Rhy. gtr. cont. sim.)

Dm

G

heard it through the grape - vine not much long - er would you be mine. Oo, — I

heard it through the grape - vine, and I'm just — a - bout to lose my mind. — Hon - ey, hon - ey, — yeah..

Interlude:  
Dm

To Coda

2. You know that a man—  
3. See additional lyrics.

Verses 2 & 3:

Dm

(cont. sim.)

ain't sup - posed to cry, but these tears I can't hold in - side.

Los - in' you would end my life, you see, 'cause you mean—

that much to me. You could have told me your - self—

that you found some - one else. In - stead I heard—

2nd time D.S. al Coda

**Coda** **Dm** **Gtr. Solo: Dm** (cont. sim.)

**A7** **G** **Dm** **Bm** **G** **Dm** **G** **Dm**

*let ring -----*

**G** **Dm**

G Dm *Play 4 times*  
(Lead Gtr. 4th time)

Gtr. Solo:  
Dm rhy. sim. A7 G

Dm A7 G 8va

Bm G Dm G

Oo — I heard —

Chorus:  
Dm rhy. sim. G

— it through the grape-vine not much long - er would you be mine. Oo, — I heard —

— it through the grape-vine, and I'm just — a - bout to lose my mind. — Oo, — I heard —



Musical score for "The Rose Tree" featuring a guitar accompaniment. The score is in 3/4 time and consists of two systems. The first system is marked with a **Dm7** chord and a repeat sign. The second system is marked with a **G** chord and a first ending bracket. The guitar part is written on a single staff with a treble clef. The tablature is written below the staff, showing fret numbers for each string. The first system has 16 measures, and the second system has 16 measures, with the first ending bracket covering the last 8 measures.

2. Dm

G Dm

G

Dm7 G

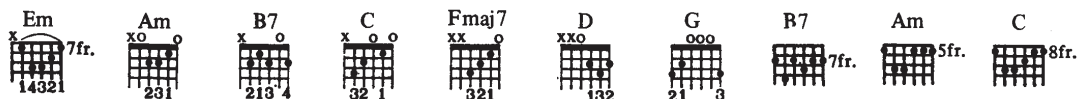
Dm G Repeat and fade

*Verse 3:*

People say believe half of what you see,  
son, and none of what you hear.  
I can't help bein' confused if it's  
true, won't you tell me, dear?  
Do you plan to let me go for  
the other guy that you knew before?

# I PUT A SPELL ON YOU

Words and Music by  
JAY HAWKINS



Slow rock ♩ = 200

**Intro:** Em Gtr. II

**Verse 1:** %

I put a spell on you\_

Gtr. I *let ring*

Am(5th fr.) Em %

be - cause\_ you're mine.\_\_\_\_\_ You bet - ter

Am B7

stop the thing\_ that you're do - in',\_ I said a - watch out I ain't ly - in'.

Yeah. \_\_\_\_\_ I ain't gon-na take none of your fool-in' a - round...

Em

4

6

T  
A  
B

I ain't gon-na take none 'a your... put-tin' me down... I put a spell on you...

Am (5th fr.) C Em

4

6

T  
A  
B

be - cause... you're mine... All... right.

B7 Em Am B7

2

T  
A  
B



Em B7

4

Em Am B7 C

3

Fmaj7 D G A

3

Em Am *sim.* Em

Solo II

3

Am

4

[illegible]

The musical score is for a piece in A minor (Am). The guitar part is written on a single staff and features a complex, repetitive melodic line consisting of many triplets. The piano part is written on a single staff and consists of a single bass note (C) sustained throughout the piece.

[illegible]

The first system of the musical score for 'The Sound of Silence' features a treble clef and a key signature of one sharp (F#). The melody begins with an Em chord, followed by a series of eighth and sixteenth notes. A B7 chord is indicated above the melody. The system concludes with an Em chord and an Am chord. The bass line is shown on a separate staff with fingerings (1, 9, 7, 9, 8, 7, 9, 7, 5, 7) and a 1/2 note value.

B7 C Fmaj7 D

2 2 2 2 2 2 0 0 0 0 0 0 | 1 1 1 1 1 1 3 3 3 3 3 3

1 1 1 1 1 1 2 2 2 2 2 2 | 2 2 2 2 2 2 0 0 0 0 0 0

2 2 2 2 2 2 3 3 3 3 3 3 | 3 3 3 3 3 3 0 0 0 0 0 0

Verse 2:  
G  
sim.

Em

Am  
Gtr. II continue simile

I put a spell on you\_ be - cause\_ you're

3 3 3 3 3 3 3 3 3 3 3 3 | 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0 0 0

Em

Am

mine.\_\_\_\_\_ You bet - ter stop the thing\_ that you're do - in\_

0 2 2 2 2 2 0 2 2 2 2 2 | 0 2 2 2 2 2 0 2 2 2 2 2

0 2 2 2 2 2 0 2 2 2 2 2 | 0 2 2 2 2 2 0 2 2 2 2 2

0 2 2 2 2 2 0 2 2 2 2 2 | 0 2 2 2 2 2 0 2 2 2 2 2

Am

B7

I said a - watch out I ain't ly - in'. Yeah.\_\_\_\_\_

0 2 2 2 2 2 0 2 2 2 2 2 | 0 2 2 2 2 2 0 2 2 2 2 2

0 2 2 2 2 2 0 2 2 2 2 2 | 0 2 2 2 2 2 0 2 2 2 2 2

0 2 2 2 2 2 0 2 2 2 2 2 | 0 2 2 2 2 2 0 2 2 2 2 2



Am C Em

ain't gon-na take none 'a your\_ put-tin' me down.\_ I put a spell on you \_

0 1 2 3

B7

Em

Am

(Both gtrs.)

B7

C

be - cause\_\_ you're mine.\_\_ Whoa.\_\_

TAB

2  
0  
2  
1  
2

# THE MIDNIGHT SPECIAL

J.C. FOGERTY

Tune Gtr. down 1 step:

⑥ = D ③ = F

⑤ = G ② = A

④ = C ① = D

Rubato



Well, you wake up in the morn-ing, you hear the work bell ring...

\*Arpeggiate

And they march ya to the ta - ble you see the same old thing.

Ain't no food up - on the ta - ble.

(The) Midnight Special - 5 - 1

N.C. E N.C.

There's no fork up in the pan. But you bet - ter not com - plain, boy,-

B7 N.C. E

You get in trou-ble with the man.---

N.C. Moderate rock ♩ = 132 (♩ - ♩ - ♩)

Let the mid - night spe - cial, shine a light on me,---

E G6 E G6 B7 G6 B7 G6

let the mid - night spe cial.---

B7 G6 B7 G6 E G6 E G6

shine a light on me.---

Let the mid - night spe -

Verse 1:

67

A

cial, shine a light on me, let the mid - night spe -

Gtr. II

B7

cial, shine a e - ver lov - in' light on me. { Yon - der come Miss Ros -  
If you're ev - er in Hous -

Gtr. I E (Gtr. I cont. simile)

A

ie, how in the world did you know? By the way she wears her  
ton, oh, you bet - ter do right; you bet - ter not gam -

E

B7

a - pron, and the clothes she wore. Um - b' - rel - la on her shoul -  
ble, and you bet - ter not fight. Or the sher - iff will grab

E

**A**  
Gtr. I same as Verse 1

der, piece of pa-per in her hand; She come to see the.  
you, and the boys will bring you down. The next thing you know,

**B7**

gov'-ner, she want to free her man. Let the mid - night spe -  
boy, oh you're pris - on bound.

**A**  
Gtr. I continue simile

cial shine a light on me, let the mid - night spe -

**B7** 1.

cial shine a light on me. Let the mid - night spe -

2.

A  
Gtr. I same as other verses

shine a light on me. Let the mid - night spe - cial,

E B7

shine a light on me, let the mid - night spe - cial,

E

shine its e - ver lov - in' light on me. Let the mid - night spe -

A G6 A G6 E G6 E G6

- cial shine a light on me, let the mid - night spe -

B7 G6 B7 G6 E G6 E G6

- cial shine a light on me, Let the mid - night spe -

A G6 A G6 E G6 E G6

- cial shine a light on me, let the mid - night spe -

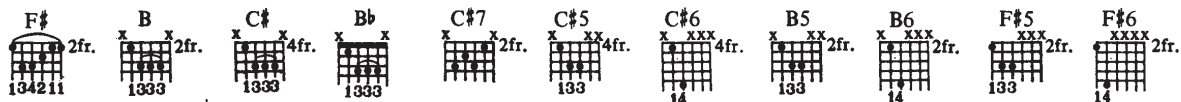
Gtr.I

B7 G6 B7 G6 E7

- cial shine its ev - er lov - in' light on me.

# TRAVELIN' BAND

J.C. FOGERTY



Moderate rock ♩ = 164

Chords: C#5 C#6 C#5 C#6 B5 B6 B5 B6 F#5 F#6 F#5 F#6 F#5

Verses 1, 2, 3 & 4:  
F#5

Chords: F#6 F#5 F#6

1. Sev - en Thirt - y Sev - en com - in' out of the sky. A - won't you  
 2. Take me to the ho - tel, bag - gage gone, oh, well.  
 3. 4. See additional lyrics

B5 B6 B5 B6 B5 B6 B5 B6 F#5

take me down to Mem-ph-is on a mid - night ride. I wan-na move... Play - in' in a tra - vel - in' band...  
 Come on, come on, won't you get me to my room, I To Coda

Chords: F#6 F#5 F#6 F#5 F#6 F#5 C#5 C#6 C#5 C#6 B5 B6 B5 B6 C#5

Yeah! Well, I'm fly - in' 'cross the land; try - in' to get a hand, play...

1. Chords: C#6 C#5 C#6 C#5 F#5 F#6 F#5  
 2. Chords: C#6 C#5 C#6 C#5 F#5 C#7

in' in a tra - vel - in' band. in' in a tra - vel - in' band.

3. C#6 C#5 C#6 C#5 F#5

in' in a tra - vel - in' band. Wow!


Gtr. Solo: B5 B6 B5 B6 B5 B5 B6 B5 B6 B5 F#5 F#6 F#5 F#6 F#5

F#5 F#6 F#5 F#6 F#5 B5 B6 B5 B6 B5 B5 B6 B5 B6 B5

C#5 C#6 C#5 C#6 C#5 C#5 C#6 C#5 D.S. al Coda C#6 C#5



2nd Gtr. Solo:



The musical score for the 2nd Guitar Solo is written on two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a melodic line with various note values and rests, including a measure with a whole note chord marked 'B' and another with a whole note chord marked 'F#'. The bottom staff is in bass clef and contains a fretboard diagram with fingerings (1, 7, 10, 11, 14, 15, 16) and a bar line. The solo is marked with a double bar line at the beginning and end.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two lines of the song, and the second system contains the next two lines. The music is written for a single melodic line (treble clef) and a basso continuo line (bass clef). The key signature is one sharp (F#), and the time signature is 3/4. The melody is characterized by a simple, folk-like tune with a mix of eighth and quarter notes. The basso continuo line provides a harmonic foundation using figured bass notation, which includes numbers 14, 15, 16, 6, 8, 7, 10, and 1, along with slurs and fingerings. The lyrics are written below the basso continuo line, aligned with the corresponding measures of the melody.

Musical score for "I'm Playin' the Game" by Chuck Berry. The score is in 12/8 time, key of C major, and features a guitar, vocal, and bass line. The guitar part includes a C# fret marker and a capo on the 2nd fret. The vocal line includes the lyrics "Oh, I'm playin' the game".

in' in a tra - vel - in' band; — play - in' in a tra - vel - in' band. —

— Play - in' in a tra - vel - in' band; — well I'm play -

in' in a tra - vel - in' band. — Well, I'm fly in' 'cross the land, try'n' —

— to get a hand, play - in' in a tra - vel - in' band. — Wow!

B5 Bb5 B5 C#5 F#5 3

*Verse 3:*

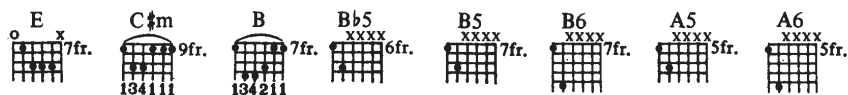
Listen to the radio,  
Talkin' 'bout the last show,  
Someone got excited had to  
call the state militia,  
Wanna move.  
Playin' in a travelin' band. Yeah!  
Well I'm flyin' 'cross the land  
Tryin' to get a hand,  
Playin' in a travelin' band.

*Verse 4:*

Here we come again  
On a Saturday night,  
With your fussin' and a-fightin'  
Won't you get me to the rhyme  
I wanna move.  
Playin' in a travelin' band. Yeah!  
Well I'm flyin' 'cross the land,  
Tryin' to get a hand.  
Playin' in a travelin' band.

# MOLINA

J.C. FOGERTY



Moderately bright ♩ = 144

\*E

Mo - li na,

\*Keyboard arranged for Gtr.

E C#m

where you go - in' to? Mo - li

B E

na, where you go - in' to? She's

Molina - 2 - 1

E

{ daugh - ter to the May or, mes - sin' with the sher - riff,  
come - in' in the morn - in', look - in' at dis - as - ter,

E

driv - in' in a blue car, she don't need no red light. } Mo -  
driv - in' in the prowl car, spent the night in jail. Oh! }

3.

Sax Solo  
E  
Continue rhythm pattern

Oh!\_\_\_\_\_

\*\*B $\flat$ 5 B5 B6 B5 B6 B5

\*\*Rhy. Gtr.

A5 A6 A5 A6 A5 \*E

\*Keyboard arr. for Gtr.

E

Sher - riff gon - na go far driv - in' to the state house, if she makes a mil - lion,

E

pa - pa can re - tire. Oh!\_\_\_\_\_ Mo - li na,

C#m

where you go - in' to? Mo - li -

B E

1. 2. E

na, where you go - in' to? Mo -

## UP AROUND THE BEND

J.C. FOGERTY

Moderately ♩ = 126

D  
Lead Gtr. I

A

D

Gtr. II D (Acoust.) continue rhythm simile A D

There's a place\_ up a - head\_ and I'm go - in' just as fast\_ as my feet \_ can fly.\_

Gtr. I (Elec.)

D cont. rhy. sim. A D

Come a - way,\_ come a - way\_ if you're go - in', leave the sink - in' ship\_ be - hind.\_

Chorus:

G

D

cont. rhy. sim.

A

Come on the ris - in' wind, we're go-in' up a-round the bend. Ooh!

Verses 2, 3 &amp; 4:

Acoustic &amp; Elec. Gtrs. same as Verse 1:

(w/Lead Fill 1 on D.S. only)

2. Bring a song and a smile for the ban - jo, bet - ter get while the get - tin's good.  
3. You can pon - der per - pe - tu - al mo - tion, fix your mind on a crys - tal day.  
4. See additional lyrics.

Hitch a ride to the end of the high way, where the ne - ons turn to wood.  
Al - ways time for a good con-ver - sa - tion, there's an ear for what you say.

To Coda

Come on the ris - in' wind, we're go-in' up a-round the bend. Ooh!

Lead Fill 1

8va

Lead Gtr. I

### Up Around the Bend - 3 - 3

# BORN ON THE BAYOU

J.C. FOGERTY

E7  5fr. 231  
 E7(type 2)  5fr. 23  
 D  132  
 A  111  
 Em  23  
 E  231

Moderate rock ♩ = 144

**Intro:**

Gtr. I \* E7 *mf* w/tremolo effect

\*\*Rhy. Fig. 1

\*Let ring.

\*\*Rhy. Fig. 1 is a 4-bar figure.

Gtr. II E7

Now,

(end Rhy. Fig. 1)

**Verse 1:**

Rhy. Fig. 2a

when I was just a lit-tle boy, I stand up to my dad - dy's knee.

Rhy. Fig. 2



(end Rhy. Fig. 2a)

E7 (type 2)

w/Rhy. Fig. 2 (1 time) & Rhy. Fig. 2a (3 times)

My pa - pa said, "Son, - don't let the man - get cha - do -

(end Rhy. Fig. 2)

— what he done to me, 'cause he'll get - cha, - 'cause he'll get -

Gtr. I

Verses 2 & 4:

- cha now now." And I can re - mem - ber the Fourth -

A (Em7)E7 A (Em7)

— of Ju - ly, a - run - nin' through the back wood bare. — And

The musical score is written for a vocal line and guitar accompaniment. The key signature is three sharps (F#, C#, G#). The guitar part includes various chords and fingerings, with some measures marked with '7' and '5' indicating specific frets. The lyrics are written below the vocal line, and the guitar part is written below the vocal line. The score includes various musical notations such as chords (E7, A, Em7), rhythms, and guitar-specific instructions like 'Gtr. I'.

w/Rhy. Figs. 2 (1st 2 bars only) & 2a (1st 3 bars only)  
E7

I can still hear my old hound dog bark - in', chas - in' down a hoo - doo there, —

Gtr. I

Chorus:

chas - in' down a hoo-doo there. — Born on a bay -

ou; — born on a bay - ou; —

E7 D A (Em) w/Rhy. Fig. 2a (2 bars only) w/Rhy. Fill 1 (2nd time only)

born\_ on a bay - ou; Lord,\_ Lord\_

Guitar solo  
w/Rhy. Fig. 2a (3 times)  
E7  
Gtr. I  
*f*

hold --- 4 hold ----- 4

Rhy. Fill 1  
Gtr. I E7

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). The melody consists of eighth and quarter notes, with some measures containing triplets. The bottom staff is in bass clef and contains fingerings (numbers 1-4) and breath marks (circles with a vertical line) corresponding to the melody. The piece concludes with a final double bar line.

w/Rhy. Fig. 2  
(E7)

T  
B

Verse 3:  
w/Rhy. Fig. 2 (1st 7 bars only)  
E7

Wish I was back\_\_ on the bay - ou, a rol - lin' with some\_\_ Ca - jun -

\*Rhy. Fig. 3  
Gtr. II

E7

**w/Rhy. Fig. 3**

queen. — A - wish - in' I were — a fast — freight — train — a - just - a

(end Rhy. Fig. 3)

5 5 5 5 5 5 5 5

6 6

(end Rhy. Fig. 3)

*Chorus:*

**w/Rhy. Fig. 3 (2 times)**

[illegible]

**\*Play both the open E and the E at the fifth fret 2nd string.**

born\_ on a bay - ou;\_ mm mm mm born\_ on a bay\_ ou; do it, do it, do it,

E7

w/Rhy. Fig. 2a (3 times)

[illegible]

w/Rhy. Fig. 2a (1st 2 bars only)

w/Rhy. Fill 2 (3 bars)  
D A E  
hold - 1

The musical notation consists of three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). It contains a melodic line with eighth and quarter notes, some beamed together. The middle staff is a bass clef with fret numbers (0, 2, 4) indicating fingerings or positions. The bottom staff is a guitar-specific notation with fret numbers (0, 2, 4) and a 'hold - 1' instruction at the end.

w/Rhy. Figs. 1 & 2a (2 times)  
8 *D.S.  $\text{Coda}$  al Coda*

w/Rhy. Fig. 2a (2 times)  
E7

*Coda*

*Repeat and fade*

Mm, \_\_\_\_\_ mer - cy.

The musical score consists of three staves. The top staff is a guitar part in E7 tuning, marked with a Coda symbol and the instruction 'Repeat and fade'. It contains two measures of music, each with a repeat sign. The middle staff is a vocal line with the lyrics 'Mm, \_\_\_\_\_ mer - cy.' and a melodic line. The bottom staff is a bass line with a treble clef and a key signature of one sharp (F#), containing two measures of music with a repeat sign. The guitar part is in E7 tuning, indicated by the 'E7' text and the 'Coda' symbol. The vocal line is in a key signature of one sharp (F#) and has a tempo/mood marking of 'Mm'. The bass line is in a key signature of one sharp (F#) and contains a treble clef. The guitar part is marked with a Coda symbol and the instruction 'Repeat and fade'. The vocal line and bass line are marked with a repeat sign.

[illegible]

# RUN THROUGH THE JUNGLE

J.C. FOGERTY



⑥ = D

Moderate rock ♩ = 136

Gtr. II (Acoustic)

D

Intro:

*Rubato*

Intro: *Rubato*

Gtr. I: \*

Gtr. I (Elec. Gtr.)

Gtr. II:

\*Pick slide.

Run through the Jungle - 5 - 1

Gtr. II plays Rhy. Fig. 1  
Gtr. III (Elec.)

The first system of music consists of three staves. The top staff is a single melodic line for guitar. The middle staff is a guitar part with chords and single notes. The bottom staff is a bass line with fingerings (1, 2, 3, 2, 2, 2, 2, 2, 1, 3, 1, 2, 3, 1, 0, 3, 0, 0, 3, 0) and a double bar line.

Gtrs. II & III continue simile

Verses 1 & 2:

The second system of music consists of three staves. The top staff is a vocal line with the lyrics "Woah!... Thought it was a night -". The middle staff is a guitar part with chords and single notes. The bottom staff is a bass line with fingerings (1, 2, 3, 1, 0, 3, 0, 0, 3, 0, 1, 3, 2, 2, 2) and a double bar line.

The third system of music consists of three staves. The top staff is a vocal line with the lyrics "mare, lo, it's all so true." and "blin', call - in' to my name.". The middle staff is a guitar part with chords and single notes. The bottom staff is a bass line with fingerings (1, 3, 3, 1/2, 1, 3, 2, 3, 3, 1, 2, 1, 0, 3, 0) and a double bar line.

Rhy. Fig. 1

The Rhythm Figure 1 section is enclosed in a box. It shows a guitar part with chords and single notes, and a bass line with fingerings (3, 2, 0, 3, 2, 0).



They told me, "Don't go walk - in' slow the Dev - il's on the loose."  
Two hun - dred mil - lion guns are load - ed, Sa - tan cries, "Take aim!"

TAB: (0) 2 3 1 3 3 2 3 (3) 2 1 0 3 0

Bet - ter run through the jun - gle. Bet - ter run

TAB: (0) 0 3 0 0 3 1/2 2 1 0 3 0 0 3 0

through the jun - gle. Bet - ter run through the jun - gle.

TAB: 1 2 1 2 1 0 3 0 2 1 2

Whoah, don't look back - 'n see.

To Coda

TAB: 1 0 3 0 0 3 0 1 2 3 3 2 1 3 3 1/2

## Harmonica solo:

O - ver on the moun - tain, thun - der mag - ic spoke, —

— “Let the peo - ple know my wis - dom,

fill the land with smoke.” Bet - ter run

*D.S. al Coda*

*Coda*

*Repeat & fade*

(Harmonica solo)

\*Improvise along these lines during harmonica solo; repeat & fade.

# LONG AS I CAN SEE THE LIGHT

J.C. FOGERTY

Slow ♩ = 60

Gtr. I  
Drums start

*mp* w/tremolo effect

B 2fr. E 4fr. F# 2fr. G#m 4fr. E7 0 B 7fr. E 7fr. F# 9fr.

(E) (B) (E) (B) (E) (B)

Verse 1:

Gtr. II B F# (cont. rhy. simile) B E B G#m

Put a can - dle in the win - dow, \_\_\_\_\_ 'cause I feel \_ I've got to move..

B F# B F# E7

3 3 3 3 3

Though I'm going, \_ going, \_ I'll be com - ing home soon, \_



'long as I— can see the light.——

Pack my bag— and let's— get mov-

w/Fill 1

(cont. simile)



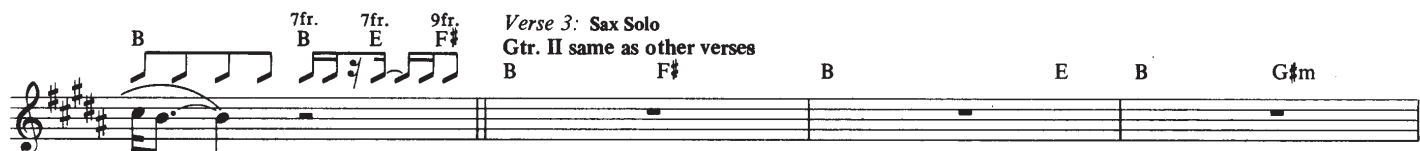
in',——

'cause I'm bound— to drift a - while.——

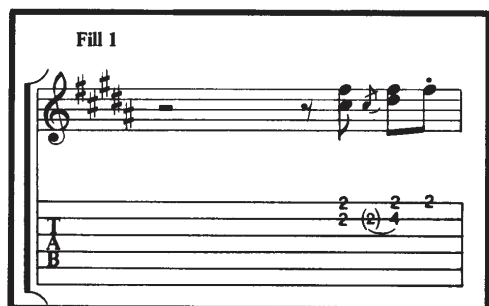


When I'm gone,— gone,— you don't have to wor-ry,—

'long as I— can see the light.—



Verse 3: Sax Solo  
Gtr. II same as other verses



**B** **7fr. B** **7fr. E** **9fr. F#** *Verse 4:*  
Gtr. II same as other verses  
**B** **F#**

Guess, I've got — that old trav - lin' — bone, —

**B** **G#m** **B** **F#** **B** **F#**

'cause this feel - in' won't leave me a - lone. —

But I won't, — won't, —

**E7** **B** **F#** **B** **E**

— be los - in' my — way, —

'long as I — can see the light. —

**B** **E**

Yeah!

Yeah!

Yeah!

**B** **E** **6fr. F#** *Verse 5:*  
Gtr. II same as other verses  
**B** **F#** **B** **F#** **E**

Oh yeah!

Put a can - dle in the win - dow, —

**B** **G#m** **B** **F#** **B** **F#**

'cause I feel — I've got to move. —

Though I'm going, — going, —

*Repeat and fade*

**E7** **B** **F#** **B** **7fr. B** **7fr. E** **9fr. F#**

— I'll be com - in' home — soon,

'long as I — can see the light. —

**Fill 4**